

The Image of the Author in the Novel “The War is Not a Female Face” S. Aleksievich

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Abstract: *This article discusses the multi-level category “image of the author” both on the surface and on the semantic levels on the material of the documentary novel S. Aleksievich “War does not have a female face”.*

Keywords: image of the author, interpretation, author’s picture of the world, superficial and deep levels, types of author’s presence in the story

The image of the author is not a simple subject of speech, most often it is not called in the structure of a work of art. More often it is a concentrated embodiment of the essence of a work of art, uniting the entire system of speech structures of the characters in their correspondence with the characters in relation to the follower, storyteller or storytellers and through them is an ideological and stylistic focus, the focus of the whole. In literary criticism, this is also one of the ways to realize the author’s position in an epic or lyroepic work. When discussing the reader – author problem, literary critics express different, sometimes even opposing opinions. Some absolutize the reader’s initiative; some, on the contrary, speak of reader obedience to the author. In connection with this research, there are two opposing points of view in deciding the relationship between the author and the reader. According to the first point of view, which A.A. Celebration, the content of the verbal and artistic work "is no longer developing in the artist, but in those who understand." He argued that "the merit of the artist is not in the minimum content that he thought at the time of creation, but in the well-known flexibility of the image," capable of "exciting the most diverse content" [1]. It follows from what has been said that the reader’s creative (constructive) initiative is elevated to an absolute.

Another, opposite point of view adheres to the literary critic A.P. Skaftymov, who emphasized the reader’s dependence on the author: “No matter how much we talk about the reader’s creativity in the perception of an artwork, we still know that reader’s creativity is secondary, it is determined by the object of perception in its direction and facets. The reader is still led by the author, and he requires obedience in following his creative paths. And a good reader is one who knows how to find the breadth of understanding in himself and give himself to the author”[2].

According to N.K. It’s important for the reader of Donetsk, to remember, first of all, about the initial, primary, unambiguously clear artistic meanings and meanings coming from the author, from his creative will. “The meaning embedded in the work by the author is a value essentially constant,” she asserts, emphasizing that forgetting this meaning is extremely undesirable [3]. The points of view noted by us are opposite, but at the same

time they have common ground, since they mark a focus either on uncertainty and openness, or, on the contrary, on the definiteness and unambiguous clarity of artistic meaning. All this is overcome by hermeneutically oriented literary criticism, which means the reader’s attitude to the author as a dialogue, interview, meeting. A literary work for the reader is both the “receptacle” of a certain circle of feelings and thoughts belonging to the author and expressed to them, and the “pathogen” (stimulator) of his own spiritual initiative and energy. According to Y. Mukarzhovsky, the unity of the work is set by the artist’s creative intentions, but “associative representations and feelings” that arise from the reader regardless of the will of the author are grouped around this “core” [4].

The image of the author is in the field of reader’s perception, interpretation; it also makes the study of the work quite difficult. In this article we will try to describe the basic concepts related to the study of the author’s image on the material of C. Aleksievich’s work, namely, on the material of the work “The War Does Not Have a Female Face”. According to the point of view of V. V. Vinogradov, the image of the author is composed of the linguistic features of the text, which make up his individual affiliation, are the author’s and the main determinant of the image of the author is his attitude to the topic [5]. One cannot disagree with this statement. In literary criticism, the author’s position, or author’s modality, is understood as the author’s attitude to the depicted. This is expressed at a substantial level through semantic dominants and features of the motive structure [6]. The identification of the characteristics of the author’s modality can be based on the analysis of the title, keywords, proper names and remarks of the work of art. A. B. Yesin also uses the terms author’s position, author’s assessment, and even author’s ideal. The latter is defined as “the writer’s idea of the highest norm of human relations, of a person embodying the author’s dreams of what kind of personality should be” [7]. The concept of the author’s ideal, as it were, steps over the boundaries of the text and approaches the concept of the author’s picture of the world. In the framework of this concept, a work of art is defined as a metaphor for the author’s vision of the world and man in his emotional assessment [8]. The author’s work is aimed at the reader and involves a certain pragmatic attitude, which can also be the subject of study.

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Pragmatic attitude involves the influence of the author of the text on the direction of the interpretation of the text by the reader. The pragmatics of the author can intervene in the pragmatics of the text (requirements of style and genre) to implement the ideas of the author, greater expressiveness [9].

The image of the author will also involve the study of the form of the author's presence in the text and the form of the author's consciousness, since to understand the work it is important to separate the position of the author from the position of the characters. It seems logical to use the concept of "image of the author", as it generalizes various aspects of the study of a literary work and involves a comprehensive analysis. So, the image of the author absorbs all the components of meaning that form the reader's idea of the author's picture of the world and its position, the idea with respect to the problems of the work, pragmatic attitude, which is expressed in the idiosyncrasy of the writer.

The image of the author in a work of art can be revealed at a superficial and deep (semantic) level. The superficial level implies those components of the text where the reader can understand the author's position without involving additional background knowledge, where the author speaks directly to his reader. At the superficial level, the image of the author can be expressed in the type of storytelling. E.I. Orlova believes that "the organization of a work of art from the point of view of the narrative denotes the presence of the author in the text [10, p. 5]. According to her point of view, the type of narration can be of two types: narration from the first and third parties and based on the established tradition, she proposes to designate the person on behalf of whom the story is being narrated, by the narrator (1 person) and the narrator (3 person).

Varieties of the type of author's presence in the first-person storytelling will be: - the author-narrator; - the hero-narrator; - the narrator who is not a hero.

The author-narrator builds the narrative as a conversation with the reader, enters into a dialogue with the characters, expresses his attitude to what is happening. The storyteller takes part in the events. The narrator, who is not a hero, himself serves as the subject of the image, he is a separate figure, character. His story characterizes not only other characters and events, but also himself [10].

Exploring the work of S. Aleksievich, namely the novel "The War Does Not Have a Female Face", it can be noted that the author's presence is felt from the first lines of the work. This is indicated by first-person narrative. "I am writing a book about the war ..." [11]. When reading a novel, you pay attention to the fact that the author really acts as a narrator, since the narrative is built as a conversation between the author and the reader. For example: "How do they meet me? They call: "girl", "daughter", "baby", probably, if I were from their generation, they would have behaved differently with me"[11].

The author introduces the reader to the form of the future story, time and place, type of story, the main characters. The title "The war has no female face" makes it clear to the reader that in the work special attention will be given to the woman, her difficult share. In addition, on the surface level, the author's image can be expressed in the so-called "frame components", which include the title, epigraph, beginning, ending, initiation, copyright notes, foreword, afterword.

The author of the novel "The War Does Not Have a Female Face", at the place of the preface, puts his conversation with the historian, which begins with the question:

- When did women first appear in the army?

From this conversation, an attentive reader learns not only that woman fought in the Greek forces in Athens and Sparta in the 4th century BC, but also that about a million women fought in the "Soviet army." They mastered all military specialties, including the most "male" ones. Even a language problem arose: the words "tanker", "infantryman", "machine gunner" did not exist feminine until then, because the woman had never done this job. Women's words were born there in the war"[11]. What is the role of the epigraph "Millions of those killed cheaply Tread the path in the dark ...", taken to this work from the work of Osip Mandelstam. Starting to read the novel, it is difficult to answer this question. However, everyone who starts reading it understands the severity and tragedy of these lines.

The beginning of the novel is the author's biography; this is the biography of all her peers: "we were children of Victory. Children of the winners." At the beginning of the work, the author thinks about death, which became for her the main secret of life. Death is the central concept of the novel, a symbol denoting the author's worldview, his philosophy. The book about the war S. Aleksievich is a documentary confession of survivors of this harsh war time. It is difficult to determine its genre, again we find the answer in the text itself, where the author writes, "I searched for a long time ... What words can convey what I hear?" I was looking for a genre that would correspond to how I see the world, how my eye is arranged, my ear.

Once the book "I am from the fiery village" by A. Adamovich, Y. Bryl, V. Kolesnik fell into the hands. Such a shock experienced only once, reading Dostoevsky. And here is an unusual form: the novel is compiled from the voices of life itself, from what I heard in childhood, from what now sounds on the street, at home, in a cafe, in a trolley bus. So! The circle is closed. I found what I was looking for. Foreboding. Ales Adamovich became my teacher ... ". Therefore, this is a novel of voices. Starting to write about the war, S. Aleksievich asked herself the question: What will my book be about? Well, another book about the war ... Why? Then she noticed that men wrote about the war and about men. The reader who took the book in his hands and read the following lines "Women's stories are different and about another. The "female" war has its own colors, its own smells, its own lighting and its

own space of feelings. Own words”, understands that in the book he encounters a different attitude, gets to know the war from a different angle. These are components that indicate the characterization of the author’s image, which do not exclude the use of components that contain subtext, deep meaning. According to many literary critics, the names of heroes can acquire a metaphysical status, that is, they can mean more than they mean. But we have before us a book where not only names are heard, but also there are indications of a military rank and profession: Claudia G. Krokhina, senior sergeant, sniper. This emphasizes the documentary beginning in the work. As literary scholars point out, at the same level, the image of the author can be expressed in lyrical digressions, composition, in a special selection of vocabulary that characterizes his individual style, in keywords and remarks. In our case, the lyrical digressions made by S. Aleksievich help to understand her attitude to the depicted, lyrical memories related to events from her life pass through the whole work, there are appeals to the reader and thoughts about the value of human life. Of particular importance in the formation of the style of S. Aleksievich is the vocabulary, which is chosen by her so that, reading the text, you experience it with the characters and present a real picture of the war, which brought so much grief.

A full understanding is possible only at a deeper level, which suggests that for the true and deep achievement of the content of each literary work it is necessary to comprehend the topic, problems and ideological and thematic integrity. The theme or theme of the work is an object of depicted artistic reality, the main circle of those vital issues on which the writer has focused his attention. The problems imply a range of issues that concern the author and are the motive for creating the work: “I am interested not in the event itself, but in the event of feelings.” The author also offers his solution to the questions posed as the idea of a work, possibly with a description of the ideal performance, always with an expression of the author’s rating.

At the level of specific components of the text, the world depicted in the work is subjected to analysis. It is presented not by the artistic details characterizing the object of description, but by documentary facts from the life of people who visited the war. The depicted world S. Aleksievich is a reality, a fact, a document.

By analyzing certain components of the text, it is possible to identify characteristics that describe the image of the author at both the surface and deep levels. The peculiarities of the image of the author of each specific work make it possible to put it in the context of the work of the writer himself, the literary direction or school, the development of the literary process as a whole. The complexity of the content and formal structure of the text is reflected in the multilevel category of the author’s image and makes the author’s image a fruitful text analysis tool both in studying its linear deployment and in studying distant comparisons of various elements of text structures.

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